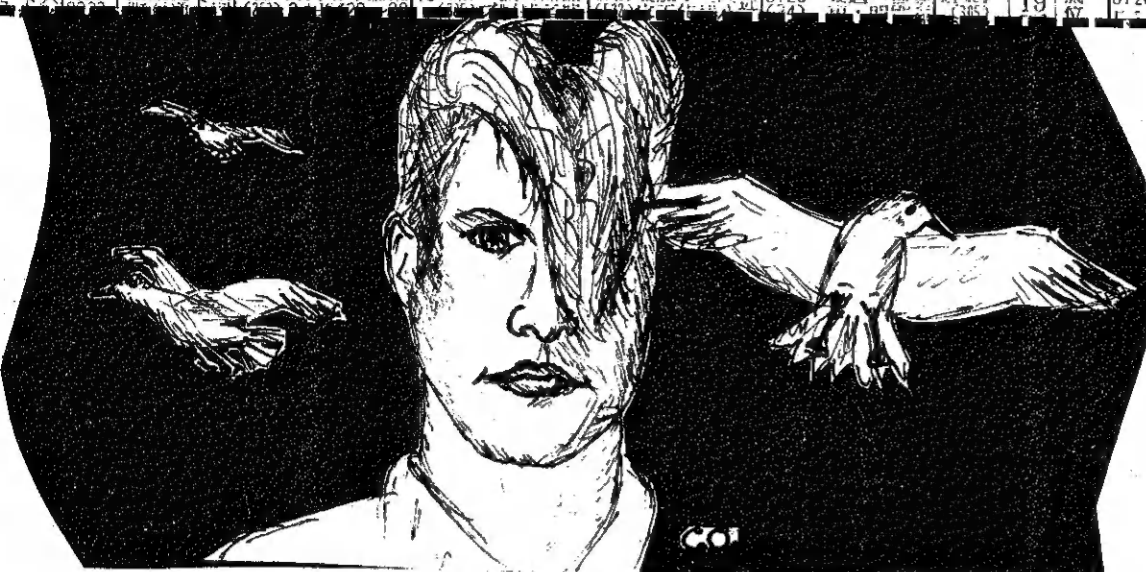


# Nashville Intelligence Report

FREE  
JUNE '83

News + views  
Review

14



## A FLOCK OF SEAGULLS

BY LOREN GERSON & ALLEN GREEN

A FLOCK OF SEAGULLS dropped upon Nashville back on the first of June for their premiere show that kicked off the US tour in support of their latest and second album "LISTEN". The FIXX served well as the opening act fresh on the heels of their newest (and also second) album "REACH THE BEACH". The performance by the Fixx was good. Their music has depth and substance and gives them an edge above the Gulls. A lackluster stage presence, however, made it apparent that the Fixx was not experienced in playing larger halls. But the potential is there. On the flip, the best aspect about the Gulls performance was indeed their stage show. Sharp lighting (esp. over the drum set), changing backdrops and black fog filtering through the white lights all enhanced the mediocre sound the Gulls blasted from their instruments. They kept a good mixture between older and more recent material, threw in a few guitar solos from Paul Reynolds, and kept the crowd pumping to their electronic beat. Simply put: entertaining but unfulfilling.

APRES le show we caught lead Gull Mike Score, keyboardist and vocalist, for a few words. A modest chap from Liverpool, Mike made no pretense about his music or his future goals.

NIR: First things first. Do you want to comment on your hair?

MIKE: I've still got it!

NIR: You must get a lot of grief about it.

MI: Yeah, but I'm so used to it now.

NIR: Is there any story to accompany the backdrops in your concert performance: the change from rural to futuristic scenes?

MI: Yeah, it's like when the band first started, going into the wilderness; and we played mainly the old songs in the first part of the set, set them in the wilderness and since then we've become successful so we set ourselves inside our own time which is the Space City.

NIR: Where does your name come from?

MI: What, Mike? (Laughter) I found it in a cookie. The name's from the book Jonathan Livingston Seagull which was my favorite book at one time. I read it and then I read it again and again about 10 times. Then one night we had a gig and we didn't have a name and I said well I'm going to call the band A Flock of Seagulls and I hope nobody minds. But I'd already gone out and made the posters! All the people that knew us laughed and the more they laughed the more we liked the name.

NIR: How long have you been using an all synthesized drum set?

MI: Since, uh, just before Christmas. It's a strange thing to get used to.

NIR: You are considered one of the forefathers in the electro-pop style and yet you only use keyboards on half of the songs and use more guitars.

MI: Well, I like playing the guitar, the keyboard and I'll do what I want when I want and I won't be shuffled into a corner of being a synth player or a guitarist. We're just doing what

we're doing not trying to be a certain way. That's why this album (LISTEN) is different from the first one.

NIR: Do you have video in mind when you write a lot of your songs?

MI: These days, yeah. It doesn't particularly change what you write, but you can more easily think what you can do in a video.

NIR: What kind of reaction did you have when you heard that "DNA" won a Grammy?

MI: Shock, horror, step two places backward! I thought it was really weird just to have it nominated. When they told us it was nominated we said 'what that little song?' It's just like a little tune. We never thought any more of it until we got a telegram when we were in the studios and it said "Congratulations 'DNA' won a Grammy Award". And we just forgot about it. And the next day it hit us and we said 'What is a Grammy?' We knew it was something quite respectable.

NIR: Did you ever think when you first put this band together that you'd play on the stage of the Grand Old Opry?

MI: No, cause I'd never heard of it. I first heard of the Grand Old Opryhouse last year when we were in America and we said to our manager we've got to play there. And we also just played the US Festival. That went quite well. We like playing with our show and it's not the right atmosphere, but, it was exciting to be there and see it and be part of it. The only thing that ruins it is doing 6 hours of interviews before and after the show.

NIR: Some of the Nashville press said that the Fixx deserved equal billing with you.

MI: That's like saying we should be given equal billing to David Bowie at the US Festival. How can you tell who's there to see who? Because we did so well last year with our album there are a lot of people ready to write us off.

NIR: Why do you prefer to concentrate your efforts on the American market rather than the British one?

MI: The States is our main market because we've spent so long here. Why be a top 5 band in England and make \$10,000 pounds when you could be a top 10 band and make millions here. But, it's not just the money. This is a better place. Everything you could possibly want you could get.

(Okay we've found it out!! We spot a bag with hairspray inside. It's ELLENETTE. But no, Mike tells us that's Franks; his is on the table over yonder. It's AQUANETTE!!)

NIR: Who did you listen to when you were younger?

MI: Oh, Bill Nelson, Bad Noise, everybody... I didn't like the early punk bands. They were exciting to go see but, if you bought an album by them it's just trash. But when bands like the Buzzcocks started to break, that's when I started to get into that vein of music.

NIR: How do you work with a synth as an instrument on stage?

\*\*\*\*\*Continued on page 2 please\*\*\*\*\*

## JASON and THE NASHVILLE SCORCHERS

On what would turn out to be a monumental evening in rock 'n' roll history, Sam Phillips let the tape roll between cuts in his Memphis studio. In doing so Phillips preserved a classic treatise on the basic conflict in rock, in the form of a religious discussion between Phillips and one of his greatest artists, Jerry Lee Lewis. When Jerry Lee begins harping on a favorite subject--that he's lost to the Devil, playing rock 'n' roll, the Devil's music--Phillips argues that it is at just such moments as this, when he (Lewis) feels that he can never live up to the moral standards of the Bible--it is then that he is best able to use his great talent, his great music, to rise above his despair, and even to save souls! After a moment of stunned silence, Jerry Lee shouts back, "How can the Devil save souls?" Seconds later, he leans into his mike and makes music history (and saves or damns Lord knows how many souls in the process): "You shake my nerves and you rattle my brains . . ."

The bastard child of gospel and the blues, rock 'n' roll at its best when it remains faithful to its heritage--to its uneasy union of religious and sexual fervor. Eight months ago Jason and the Nashville Scorchers travelled to Memphis and booked time in Sam Phillips' studio, in order to begin work on what would become their new, six-song mini-album, aptly titled "Fervor". The record will be celebrated with an album release party on Friday, July 8 at the Exit/In. By now just about everyone in Nashville knows (or has heard) how wild a Scorchers' show can be. But this record may show a lot of people why it is that, no matter how loose the band (or crowd) gets, there is always a strangely serious undercurrent to these shows--why it is that when Jason once wore a priest's robes and a black top hat at Cantrell's, he should have but somehow didn't look ridiculous at all. Like the greats of rock 'n' roll, Jason and the Scorchers represent the same strong conflict, between the physical and the moral, that has made rock a legitimate musical form.

There is no space here to justice to the musical and lyrical strengths of "Fervor". Suffice it to say that "Fervor" may prove to be one of the most significant rock releases since the wild and fertile summer of 1976. Now, when we have seen so many "new music" bands revealed as mild-mannered parodies of those wraiths of '76--or worse, as the fashionably disguised children of the lamentable day: in disco--only now can we recognize the achievement of Jason and the Scorchers; the making of a fresh, vital music with roots that proudly show, every step of the way back to the genesis of rock 'n' roll. It made our parents, or our parents' parents, nervous; it made the artists themselves nervous; and hopefully we're not too jaded not to feel nervous ourselves in the presence of rock's root tensions so clearly presented, powerfully sustained--and hopelessly unresolved.

Celebrate "Fervor" on July 8th. Don't let a prophet go unrecognized in his own home, lest he depart and brush the dust from his feet.

The above article was submitted to the NIR by freelance writer Rick Hull. We at the NIR have not heard the new JNS mini-album as of yet, but look forward to it's release July 8. Look for review in the July issue.

## important notice

ERRATA: The excellent Children Of Noise article in NIR #13 was mistakenly credited to Andy, when in fact the article was written by Rick Champion.

## In This Issue:

LOCAL NEWS ETC. 3  
THE CALL 4  
LEGAL WEAPON 5

COMMITTEE FOR  
PUBLIC SAFETY 5  
N.I.R. BENEFIT SHOW 6 & 7  
DREAM SYNDICATE 9  
SHOCKABILLY 9  
VINYL, FASHION, ETC. 10

\*\*\*\*Continued from page 1\*\*\*\*  
 I lean on it. (laughter) I feel there's no need to be delicate with a synth; they can take a hammering. People are scared to move away from them because they're static but I don't mind getting around it.

The rest of the band starts to get ready to leave. Mike asks the others what happened to his hair-dryer? We conclude our talk.

NIR: What do you plan on doing next?

M: We'll write another album. We'll try and change what we're like.

NIR: Where would you like to see AFOS in 10 years?

M: Rich and happy!

NIR: And making music?

M: Yeah.

NIR There are some people who have criticized your music and say that there is not much foundation behind it. What do you think about that?

M: I'd like to say to them that there's no basis for it, just like there's no basis for them saying there's no basis for it. There doesn't have to be a basis for anything. What is the meaning behind this music? Who cares, you know. The kids like it, we like making it. Tell 'em to stick it!

NIR: Would you still be playing this music if there wasn't much money in it?

M: Yeah, we played this music for 2 years without making a penny and losing every penny we had to do it.

NIR: What would you be doing now if you weren't playing in a band?

M: Oh, I don't know. Be a hairdresser probably. That's what I was and that's what I'd probably be. But I suppose if I wasn't in a successful band, I would be in a band that's not successful, and still enjoying just as much. Success is a side effect. And money is a side effect of success. And success is a side effect of having a good time. But the thing is as soon as you're successful, someone somewhere wants to stab you in the back.

(Or at least ruffle your feathers.)

#### IN THE NEXT NIR LOOK FOR:

Factual

Will Rambeaux and the Delta Hurricanes

(long awaited) R.E.M.

PLUS loads more (News, Views, Reviews and Anything else we find worthy and ready to print)

# 1240 KDA

## The Rock of the Eighties New Music Guide

### CURRENT PLAYLIST

Artist	Album
DAVID BOWIE	LET'S DANCE
KAJAGOOGOO	WHITE FEATHERS
R.E.M.	MURMUR
EDDY GRANT	ELECTRIC AVENUE
THE POLICE	SYNCHRONICITY
TEARS FOR FEARS	THE HURTING
MEN AT WORK	CARGO
EURHYTHMICS	SWEET DREAMS (ARE MADE OF THIS)
HUMAN LEAGUE	FASCINATION!
SPANDAU BALLET	TRUE
B-52'S	WHAMMY!
DURAN DURAN	IS THERE SOMETHING I SHOULD KNOW? (single)
CULTURE CLUB	CHURCH OF THE POISON MIND (import)
NEW ORDER	POWER, CORRUPTION AND LIES
U-2	WAR
JOAN ARMATRADE	THE KEY
TALKING HEADS	SPEAKING IN TONGUES
MARSHALL CRENSHAW	FIELD DAY
THE KINKS	STATE OF CONFUSION
WIDE BOY AWAKE	SLANG TEACHER (single)
A FLOCK OF SEAGULLS	LISTEN
X	BREATHLESS (soundtrack)
BERLIN	PLEASURE VICTIM
SHRIEKBACK	CARE
PETER TOSH	MAMA AFRICA
THE POLECATS	MAKE A CIRCUIT WITH ME
THE TENANTS	THE TENANTS
MINISTRY	REVENGE
YELLO	YOU GOTTA SAY YES TO ANOTHER EXCESS
THE FIXX	REACH THE BEACH
MEN WITHOUT HATS	THE SAFETY DANCE (single)
VIOLENT FEMMES	VIOLENT FEMMES
MAURICE AND THE CLICHES	C'EST LA VIE
HEAVEN 17	THE LUXURY GAP
WAITRESSES	BRUISEOLOGY
JULUKA	SCATTERLINGS OF AFRICA (single)
THE ALARM	THE ALARM (EP)

### NEW ADDS

THE FLESHTONES  
 MENTAL AS ANYTHING  
 YAZ

HEXBREAKER  
 IF YOU LEAVE ME, CAN I COME TOO?  
 NOBODY'S DIARY (single)

1240 WKDR

506 2nd Avenue North, Nashville, TN 37210

615-244-9532

1 K.C. Blues Band  
 2 Blue Rocker  
     from Knoxville  
     w/Will Rambeaux  
     &the Delta Hurricanes

3 Pre-Fourth of July Party  
     w/Permanent Wave  
     & Dety Stayton

6 D.D.T. from Atlanta

## JULY HIGHLIGHTS

# CANTRELL'S

1901 Broadway  
 327-2356

7 Sometimes Y  
     from Wisconsin

9 Channel 3 from L.A.  
 17 SCREAM!





# The Call: ETCHED IN STONE

by Allen Green

On Saturday, June 4, one of America's most intense bands played a stunning set at Cantrell's. Though they are known primarily for their progressive radio hit "The Walls Came Down", The Call have actually been around for a while. Besides their acclaimed "Modern Romans" album, there is an earlier LP entitled simply "The Call".

The Call are Michael Been: guitar, synth, and lead vocals; Scott Musick: drums; Greg Freeman: bass; and Tom Ferrier: guitar. Onstage, and in the studio, they are assisted by Steve Huddleston on synth and cornet, and up until recently, Garth Hudson from The Band, on synth and sax.

They played an eleven song set including the best from their two LP's and closing with a stirring rendition of "The Walls Came Down". Then they returned for the obligatory encore while the audience chanted the closing vocal line from "Walls..." over and over. They played two more songs and left the stage, believing they were finished...but the audience kept on yelling for more. With genuine surprise on their faces they returned and played two more songs to a very receptive audience.

Though the rest of the band is quite good at what they do, it's Michael Been who defines The Call. He writes the bulk of their material, and produces their records. Onstage, he appears to be totally engulfed in the music, sometimes waving his arms spastically while he sings, other times smiling subtly. NIR spoke with Michael in



Cantrell's infamous room 2, about fifteen minutes before they went onstage. He was very slow talking and articulate, carefully thinking out every word he said, but one could sense a certain tension building up inside him like a watchspring, ready to explode the moment he stepped onstage:

NIR: Can you tell us a little about how The Call came into being?

Michael: Scott, the drummer, and I have been together for about twelve years, since we were teenagers. We just played in fifteen different bands, probably. We lived in L.A. for awhile, but that wasn't working so we moved to the San Francisco area, where you could play original music. In L.A. at that time, it was like, '76, you had to be a session

player, or play Top Forty, and we couldn't do either, so we moved to a place called Santa Cruz which is seventy miles south of Santa Cruz. We played there a few years with different players and finally we got Tom Ferrier, and a guy named Greg Freeman. We've been together since '79.

NIR: How did you all get together with Garth Hudson?

Michael: Well, Scott and I have been band fanatics since we were in high school. To us they were the best group we'd ever heard. Robbie Robertson and all of 'em really affected the writing for me as far as showing that you could write things other than boy-girl/teenage party songs. Garth, to us, was the best MUSICIAN we'd ever heard. So about three years ago, we were doing some recording in L.A. A representative of (Capital Records) was there, they were interested in us, and he just asked us if there was anybody we were going to use other than the guys in the group for the record. We said no. He said "if you could play with anyone in music, who would you want to play with?" We immediately said Garth... well he KNEW Garth...he said why don't I take him the demo tape and see what he thinks and we said aw sure. He took it to him that evening and Garth called us. I remember we'd done a session at six in the morning and Garth called at eight o'clock and really liked it. It was a real dream come true... he's played on both albums, and he was on this tour til a week ago when we played New York. Then he had to go back to LA because The Band are doing a reunion tour....

NIR: Your songs are very social-oriented. Do you see music as a means for social change?

Michael: It depends on what scale you're talking about. I don't see it as being able to change the world. I see it as being able to definitely influence individual people within that system. I was certainly influenced, it changed me. Or at least it opened me up, gave me some options to how I might think and react to certain situations you have to live under these days. It CAN change people. It can at least influence 'em, you know, but I don't look at it as changing the world. I don't think anything 'll change the world. But you can change the people in it, they can learn to maybe react differently.

NIR: Where do you get some of your lyrical ideas?

Michael: It seems like they come from a real, compulsive, maybe, subconscious thing that's going on, to use a "hippie" word you know... I don't like to use words like that but I can't think of any other word to use. Things that are going on inside that maybe I'm not totally, consciously aware of all the time. But I've grown to learn to trust those feelings more because they seem to...they DICTATE how I react to things more than my conscious mind. I mean I'll suddenly react to something and I won't even know why I'm reacting to it that way. Those particular thoughts, the world around me, the world inside me, everything combined I suppose.

NIR: What is "The Walls Came Down" about?

Michael: It's drawing a biblical allusion to a current day topical situation. The point of it, I think, was there seems to be a movement towards McCarthy-era thinking, where Americans all join together and unite against a common enemy. I think that's unhealthy, I think it's wrong. The best way I can put it is about a month ago, the president of our country spoke before a clergyman, I think, and said that the Soviet Union was the focus of evil in the world... this song is a rebuttal to that type of thinking.

NIR: It's been said that you see us today as "Modern Romans", is this the case?

Michael: I would say the only thing inaccurate about that is I think we're far worse. To me, they were, like, amateurs, just starting to learn how to manipulate people. Learning how to control, and those value systems and the war, and slaves, and the sword, and that type of things...but I think we're so far advanced in every sense that it's probably an inaccurate analogy. The point was, though, of that particular song, was to talk about what personally happens to people inside, living under that system. We're not trying to change that system, we're trying to make a big relevatory point about that being true. Anybody who thinks about it for five minutes can draw correlations between the two but we're more talking about the dangers of what can happen to people living under that kind of pressure.

NIR: Where would you like to see The Call in ten years?

Michael: We don't have a lot of lofty ambitions...the only goal is to be able to continue playing. These days that's a real fortunate place to be. Most bands don't go to. We just want to sell enough records to continue... That's all...

FIN

## New West/Contemporary Present for WKDA



## JOAN ARMATRADING

with guest

Jules Shear

JULY 18th - 8:00 P.M.

War Memorial Auditorium \$11<sup>00</sup>

Tickets at CATS RECORDS: 2814 West End Ave; McHenry Center,  
Rivergate Mall; 4022 Nolensville Rd, front of Harding Mall.  
Produced in cooperation with CATS RECORDS & TAPES

# Legal Weapon



BY SALLY REAMES

IF you missed Legal Weapon you missed it! After finally arriving (it took longer to get here than they thought from VA) they played a great set of real rip it out rock that really woke me up! Let's face it, it was late. But, I guess better late than never. Afterwards a few of us spoke with Kat Arthur the lead singer.

**NIR:** What's the scene in L.A. like now?

**Kat:** ...it's a total police state... alot of the clubs have closed...you can rent a hall or go on tour.... there's a big flood for the summer of L.A. bands touring.

**NIR:** Do you consider yourselves hardcore?

**KAT:** ...more like speed rock. I think the guys in the band are too proficient to play thrash ....The best thrash band is Minor Threat they make Black Flag look like they don't know what they're doing. They bummed Black Flag out when they played L. A. Henry, like, practically shit in his drawers, you know, cause Ian is just a pup.

**NIR:** Do people give you a hard time because you're a girl?

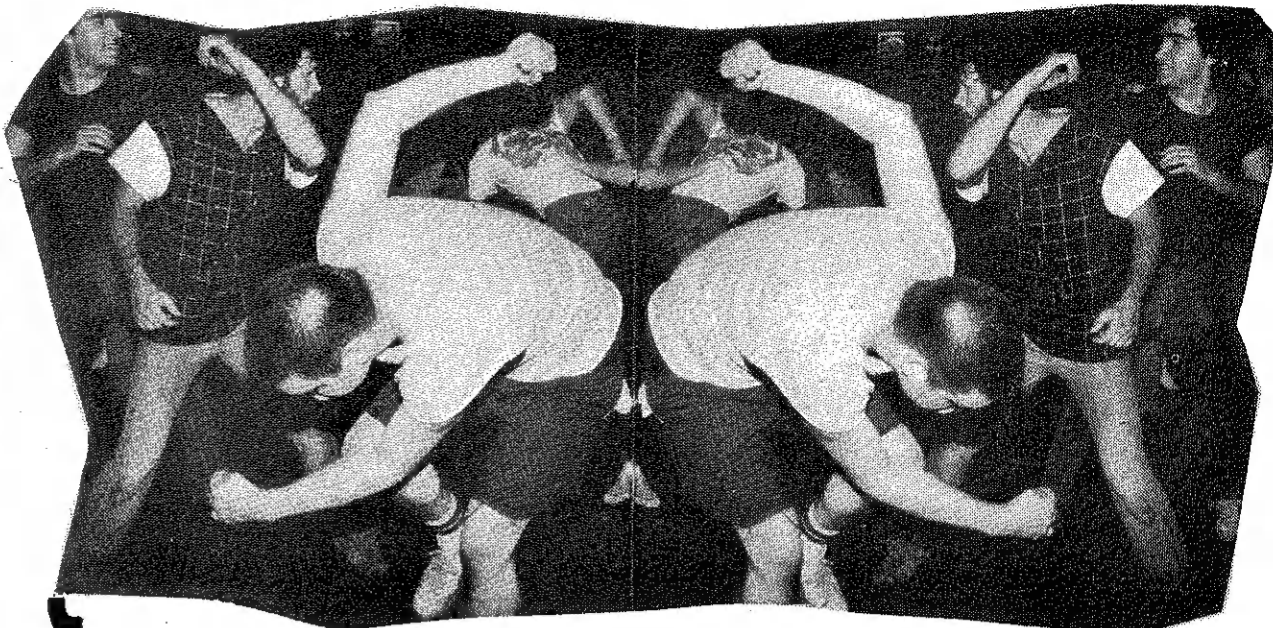
**KAT:** No one gives me a hard time! I don't get a hard time anymore, cause like Los Angeles, I mean, Black Flag used to open for my band (The Silencers). It was a thrash band like, five years ago. We'd play with Black Flag and like five people would show up.

**NIR:** What are some of the more interesting places you've played?

**Kat:** One time in Dallas the booked us in a prep, new wave disco. And then there were like, these chicks in like cages in spandex dancing and I go "Honey, get down you're never gonna dance to this stuff, never in a million years." The first night was really eahhh. Then people found we were playing. The second night was really good. There was some guy out in a wheelchair slamming, he got dumped on the floor and he was, like he went off it! We had a great time, but like the club owner started to throw us out, he had never seen slamming. So they said you're all drunk, get out. Do you guys have straight edge down here? Minor threat is so full of shit with that. I've seen those guys get loaded.

No, we don't have straight edge in California.

CONT. PG. 10



BY RICK CHAMPION

The Nashville Hardcore scene primarily revolves around one local band known as Committee For Public Safety. There are indeed other local bands that fit this pre-determined category but none have created the image and gotten the response like C.P.S. The band consists of David- lead vocals; Patrick- bass; Mark- drums; Michael- guitar; and the newest member Russell- guitar. Except for David these guys played together back in 1980 as 5:15, a Pistols and Clash cover band from Franklin.

Whether they like it or not (and mostly they don't), CFS has become the standard-bearer for the anti-trendy hard core attitude here in Nashville. Recently, however, there has been some criticism of CFS developing their own reverse elitist hierarchy. While speaking with the band, all but Russell, on the night of the Circle Jerks show, this criticism became a major topic of conversation. CFS themselves helped encourage this view, they sort of know it yet at the same time are genuinely surprised by it. Their shows do turn into "slam parties" which doesn't bother them, but they don't believe that the activity during their shows has to be done in the pre-ordained rock'em, sock'em fury, like at the NIR benefit.

Initially it is important to understand what Hard Core as a separate category is. Of course, as with most musicians, they cringe when faced with being put into such a category. Hardcore is "whatever you want it to be", say David. However, everyone in CFS agrees on one basic term -- attitude. "Attitude is all - music doesn't matter". (Sound familiar?) This is indeed a throwback to early punk. Mark puts it, "I missed out on the heyday of the Sex Pistols and the Clash". Again, whether anyone likes it or not, Hardcore is a direct return to earlypunk in an extremely American way (although several European bands

can argue here.) Hardcore is associated with the Rough and Tough L.A. scene as depicted in the movie, *The Decline Of Western Civilization*. It does parallel the British scene in that the social climate of urban America in the early 80's gave birth to an attitude of radical assault upon the super coolness of the Rock establishment. Like the early Punk nihilistic rantings, the essence of hard core is to stress positive action in the midst of shit.

When asked about the "new" CFS attitude the band both agrees and disagrees. Obviously they do understand what is being said and their defenses are immediate. The key to understanding CFS is stated by David, "most of our songs are satirical". Unfortunately their fans want CFS to be mean, nasty, violent Rock Gods and this is just not their trip at all. "We are pointing out the bad by acting it out", says Patrick. Depression is chic but not what CFS is trying to convey. David relates a story about a fan who tells him one night how she really identifies with a certain song because sometimes she hates the world and hates herself and wants to commit suicide. Yet he, and the others agree, doesn't really appreciate this sort of response. "I try to tell them it's satire," but they won't listen.

One of the essential elements of Hardcore is its political nature. The attitude encouraged is a defiant one and can go both ways - from positive action to mere senseless destruction. In an artistic sense this creates the classic "substance over form" approach. There is little disagreement by CFS here for Hardcore form is 1-2-3-4-Loud-Fast. However, as Mark ponders this, he states: "We're really setting to consider ourselves artists. It is important to consider art." The band in general agrees that people try to limit the band, either they are not into hardcore or CFS isn't hardcore enough. For Patrick the issue of art and politics is that they are "more of a preacher than artist". They all defend themselves as propagating a political stance, but it's not put forth in abstract terms to that relate to the world at large. The question of political anarchy comes up and the answer comes back- Personal anarchy not political anarchy. "Lots of bands say they're gonna change and destroy this or that", says Mark, "but nobody up on a stage can change anything - you can only make people aware." The others nod in agreement. David is quick to point out that when CFS first started playing the lyrics were all rather political it's just that they're trying to add some variety to their format. The band doesn't really want to be limited with the Hardcore political anarchy of say the Dead Kennedys or Minor Threat. "This whole straight-edge thing is just out of hand," David replies.

Regarding such an attitude, the question is put forth- If the Dead Kennedys came to your house, would the consider you nazi punks? CFS is again defensive (and pissed). There is not much love for Jello Biafra here. One thing at issue is the intensity with which CFS's shows turn into near brawls. "I don't count on people killing each other," states David. They all tend to agree that there is indeed an ethic to slamming. People tend to (or should) look out for one another and CFS in no way wants to encourage skinhead brutality. Yet it happens. "If something goes on that we don't like, we'll stop it (the show)" says Patrick. While CFS is concerned about the violence that tends to erupt during their show they are somewhat aware that they help to encourage it. They don't intentionally encourage violence and they don't want to be held responsible for that red-neck element who saw slam-dancing on t.v. and use it as an exercise to be aggressive. Yet, David looks up with a sly smile and says that "maybe it's my fault- I'm really comfortable on stage now and having fun."

Once politics invades our discussion it seems to take over. Of course it is encouraged by the questions. The next one being, If war broke out in El Salvador tomorrow, would you go fight? Michael- "couldn't say", David- "No", Mark- "Yeah", Patrick- "depends who I'm fighting for". This all creates a heated discussion among the band with statements from, "America is the greatest nation in the world" to "I'm not gonna fight for Reagan and Exxon." David speaks of the connection between the Hardcore political bands and the rock activism of the Sixties. There is indeed a definite parallel and an emphasis on anti-establishment attitude. The band all tend to agree, yet they don't really identify, believe it or not, with the Hardcore screamers who continually yell "fuck this and fuck that".

The political discussion also involves the state of women in Hardcore. Michelle, friend, associate and avid supporter gets the floor here. She doesn't agree that Hardcore is only for white, middle-class males. "A lot of girls give me shit about this- I'm not against fashion- it's just not me." She agrees with the earlier comment that this scene is about attitude and she's "attitude oriented". David agrees that there is this macho-man image surrounding

CONT. PG. 9

# EMPATHY PRODUCTIONS INC. CONCERT & VIDEO LIGHTING

SMALL CLUBS / BIG STAGES

ONE NIGHTERS / TOURS

PRODUCTION SERVICES

TRIPODS/TOWERS/TRUSS

2 / 24 / 56 KILOWATTS

PRICES ON REQUEST

CHIP WEINSTEIN

615-352-7123

NASHVILLE, TENN.

Nashville  
intelligence  
report

# FIRST ANNIVERSARY BENEFIT PARTY SHOW DANCE

PHOTOS  
BY  
BEVERLY  
BLACK

## PRACTICAL STYLISTS

## SUBURBAN BAROQUE

## CHILDREN OF NOISE

All of the bands delivered superb performances. Since I'm part of Suburban Baroque, I can't say much about them without being biased (I will say that I would of liked more people to have been there during our 8:00PM set though!). After that Children Of Noise played a knockout set for a steadily growing audience. The band broke with tradition and threw in a cover of Ain't It Strange by Patti Smith dedicated to NIR's own Sally "Scoop" Reames. Next up was GPS. Whole Dave was in top form as he thrashed around on and off stage. They entertained the (by then sizeable) crowd with driving rock, and a self-portrait of an emaciated Barry Feltz in Kiss-style facial make-up. I don't know where they got it, but they swore it was authentic. As GPS left the stage, some obnoxious slob known as Baptist Youth wandered onstage and, with the accompaniment of GPS drummer Mark Medley, played a couple of trash/trash numbers. The Youth also had the good taste to stage a booger-flipping contest with a certain volunteer from the audience reluctantly helping out...all in all an enlightening experience...After all that, Young Grey Ruins took the stage for their last performance with Bill "Cheek" Smart's wild saxophone (Cheek's moved to Atlanta to finish school...don't be surprised if Cheek shows up in town as part of some hot new band from Atlanta in a few months). YGR's set was impressive, their talents and sense of dynamics have risen to the level of their spirit and the results are formidable. Go Jimmy Dub took the stage next for their first (and probably only) live appearance. They played stripped-down versions of the songs on their cassette EP, plus one song known as The NIR Rap. After trying unsuccessfully to lure Andy (our humble editor) onstage to bang a few drums with them, the managed to coax yours truly up there. Though live performances aren't in their plans, I believe they could develop into a top-notch performing band with a bit of work (and more than one night of rehearsal!). Material like Triple XXX Sex is quite exciting live. Last up was Nashville's pop-rock phenomenon Practical Stylis. They delivered a tight, clean set laced with a heap of rock'n'roll energy and after multiple encores, brought the night to a successful conclusion.

All in all, one of Nashville's better musical events, and we here at NIR are already eagerly awaiting next years show.

by Allen Green

by Andy Anderson

Well, it's history now. After months of planning and a few postponements our First Anniversary Benefit Party went off with nary a hitch on Sat. May 28. Over 300 readers and new music fans turned out with party on their minds to make the show a success. Slightly over \$400 was raised after we covered expenses, money which will be used to upgrade N. I. R.'s look and as a buffer against bad times. If you were there, you know you got a lot for your \$3- six of this city's best new bands put on shows each of which were highly enjoyable. If you weren't there, here's what you missed:

8:30 Suburban Baroque begins the evening and their performing career. The crowd was sparse, I guess nobody wanted to get out before dark, and you know it's rough for a band to be the first up, especially on a six band lineup, but Suburban Baroque turned in an admirable performance. Allen, Lewis, and John combined bass, keyboards and drums with some well placed sound effects to deliver a unique musical blend. In addition to their all new collaborations the band ressurected a couple of tunes from their member's pasts: Lewis' "Livewires" came from his days w/ Children of Noise, and Allen closed out the set w/ "One Step at a Time", an old Paradox number you may remember from their shows or The London Side of Nashville....

9:35- A quick set change completed and Children of Noise hit the stage. The crowd increased to a respectable level and people continue to file in. I'm glad there are people here, not just for the money, but because Children of Noise are a damn fine band people usually love after hearing. The group are in fine form and deliver one of the best shows I've ever seen them put on, Jennifer's guitar rings out loud and clear, Jason is right on the beat, Paul's bass permeates the songs, and Bo is singing with what is best described as sheer intensity (and even smiling at times!). Excellent originals and a surprise, a nice rendition of Fatti Smith's "Ain't It Strange" dedicated to N.I.R. staffer Sally, great stuff.

10:30- I guess. By now the place is packed and the Committee For Public Safety saunters onto stage to deliver their sonic attack. C.P.S. has been together for about a year now, and have coalesced into a finely honed performing unit proving everybody wrong who labeled them a joke band that would never last. Uncle Dave and the boys are in fine form and really up for the show. Dave keeps yelling insults at the crowd and admonishing them: "Don't slam... Fatti Polite says it's not nice to slam... just kind of bump into each other... what a great new wave scene we have here in Music City..." Everybody is watching the stage, slapping, or getting out of the way. Dave's throwing himself into the crowd and writhing around on the floor and stage. Quite a spectacle. C.P.S. roars through some great new material like "A-Team" and "Parasite" before turning the stage over to a concoction named Baptist Youth who runs through a couple of songs. Not bad, but no one could have stepped into C.P.S.'s shoes after that set. Whew....

11:45? or sometime close: Things are running pretty much as planned and Young Grev Ruins take to the stage to deliver their own brand of socially destructive music. A sad event underscores their set, however, as this is Cheeky's last gig with the band (he's moving to Atlanta). Because of that, or maybe because they've been looking forward to this benefit for a while, they deliver a fine show which, unfortunately, I miss most of since I'm running around backstage trying to find beer for the bands and wondering "why are all these people back here?" I do get out for the end of the set, a rousing, shaking "religious heresy" that gets me moving with the crowd.

12:45- Everybody's sitting (or standing rather) tight waiting for Go Jimmy Dub's first (and probably last) live performance. A lot of curiosity, some of it no doubt fueled by a rumor I've started that they were cancelling out. I get up on stage, thank everyone for coming, and introduce the band who launch into a wildly arranged "Triple XXX Sex" much to the crowd's delight. Go Jimmy Dub's live sound isn't as full as they are on cassette, but it provides thrills anyhow. Les, R. Gregory, Mike and Bill are in an inspired mood as they run through the "slow" songs "Banboo Bay" and "Other Lovers" before getting to their big disco hit "J.J.'s Place" which sounds really wicked. Everyone's wondering what's next, I know and can't wait - The "N.I.R. Rap" - "One, Two, Three, Four, I want to be in the N.I.R." chanted over and over again as various comments (better left unsaid) are spewed out. Allen and I get on stage to pound on things (what's a song about N.I.R. without staff participation?) and all too soon, Go Jimmy Dub finishes and leaves the stage and a somewhat bewildered crowd....

1:30- Soon it will all be over, but the best is yet to come- Practical Stylisists!!!! Most of the crowd has left, which is unfortunate as Practical Stylisists put on a tight, well executed high energy set that gets everyone dancing non-stop throughout, the hits fly by - "Tiny Toy", "My Go Down", and more. A thunderous rush of joyful pop you just have to marvel at, this group is gonna go places someday, and I hope it's soon- they deserve the local success they've worked so hard to attain. Practical Stylisists proved once again they're the hottest group in Nashville at this point in time, truly wonderful. It ends all too soon and the crowd wants more. They get it, first one encore ("Swing Your Arms Around") then, bowing to the demand, another, "this is the song that's hung around our necks like an albatross", says Scott by way of introduction into a real surprise, "In the City". The jam have broken up, but Practical Stylisists are just beginning what looks to be a long, successful career. What a bunch of swell guys, and that sound....

2:15 It's over, but what a night. I had loads of fun and know if you were there you did too. I'd like to personally thank Glenn Hunter and Rick Champion for all their hard work in getting everything set and seeing that it went off perfectly, all the bands for their time and fine music, and you our readers, because we couldn't have done it without you. It's been a great year since I first started the Nashville Intelligence Report, both for the paper and the new music scene here. With your continuing support, both will continue and improve for many years to come. Thanks again! See you next year.....

## NASHVILLE INTELLIGENCE REPORT

2108 Hayes St. #411  
NASHVILLE, TN 37203

1983 ALL RIGHTS RESERVED

EDITOR AND PUBLISHER: ANDY ANDERSON  
(Now in abstinence in sunny Georgia)  
ACTING EDITORS: (and it's been a real Melodrama) ALLEN GREEN, LOREN GERSON, SALLY REAMES

(What would we do without our) HELPERS:  
LYNN OUSLEY, RICK CHAMPION, TRIGGER  
PHOTOGRAPHER: BEVERLY BLACK, CHUCK ALLEN  
BUSINESS MANAGER: LOREN GERSON  
WE LOVE MAIL!!!!!! SEND LETTERS, ART, ETC.  
Flock Or Seagulls illustration by Chris Ousley

# THANKS

RICK CHAMPION  
GLENN HUNTER  
TERRY CANTRELL  
JEFF LEVY  
CHIP WEINSTIEN  
KERRY THOMPSON  
GIGI GASKINS  
TOMMY FRANKLIN  
& WRVU  
WKDA

MARY ANN HEA  
ROBERT OERMANN  
AND ESPECIALLY  
THE BANDS

For Making This Thing Work

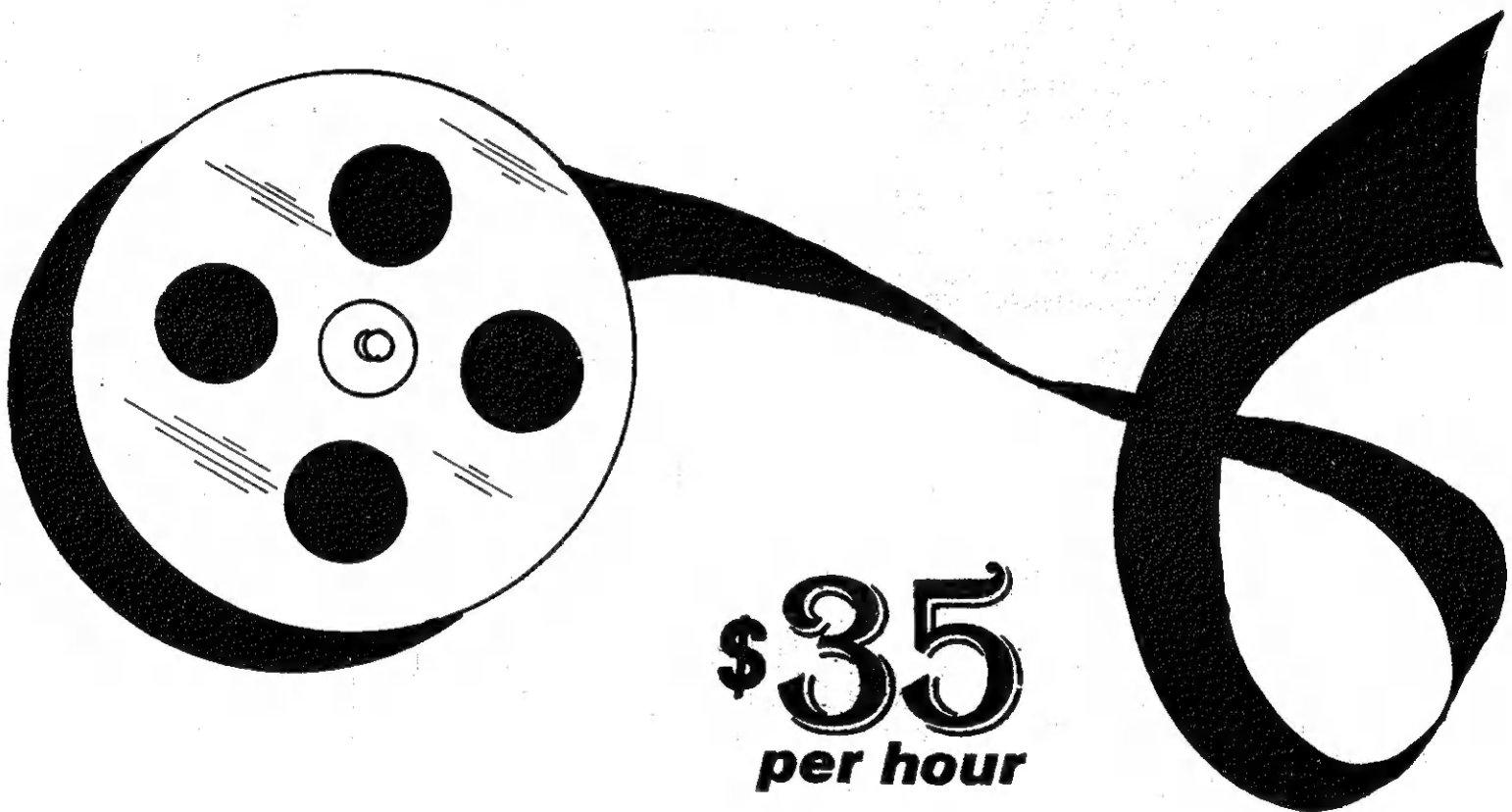
from all of us here  
at the N.I.R.

# YOUNG GREV RUINS

# C.P.S.

# GO JIMMY DUB

# Polly Fox ROCKS



**\$35**  
*per hour*

**with engineer**

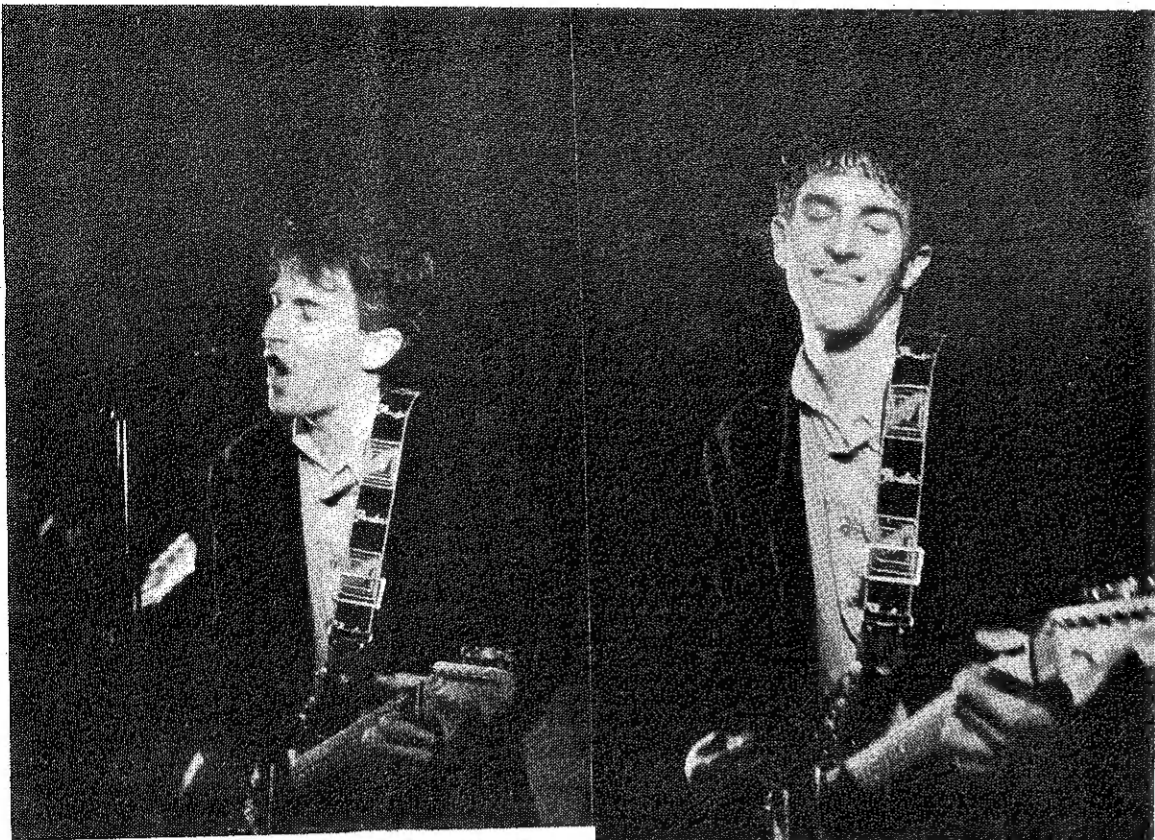


38 Music Sq. E., Rm. 213  
Nashville, Tennessee

(615) 244-5539

**24 TRACK RECORDING STUDIO**  
**OPEN 24 HOURS**

# DREAM SYNDICATE



by Loren Gerson

FROM Los Angeles, the DREAM SYNDICATE at Cantrell's (way) back on Sunday night, June 5 was one of the best shows performed at a Nashville music venue in sometime. But they did more than just perform. As Steve Wynn, vocalist and guitarist of the band said in the LA Herald Examiner in January of '83, "Dream Syndicate is a threatening band. It's always threatening when vulnerability and emotion are expressed on stage. What we say to our audience is 'We're going to bleed all over you now and hope you don't mind'." And bleed they did with a fury of grinding guitars, soulfully intense vocals, a pounding sometimes frantic rhythm, wails of feedback, and outbursts of emotion. The perfect touch to their show was the rough and cutting edge of their delivery of the music in a manner that appeared purposely unrehearsed. It was hypnotizing, tangible and yet muddled with turmoil. Their music set a mood tugging at your emotions and all you could do was to fall. And dance. The gathering of about 100 absorbed the intensity and blissness released from the stage that night. My favorite part of the show was the encore when wry smiles cracked across a few faces in the crowd when the band broke into a fantastic cover of Warren Zevon's "Werewolves of London". (Wynn sang with such a grin and a hellava brash guitar!!)

In all my meager literary bouts I find this one review a very difficult task. I don't know why. However, in my book of categories I would place Dream Syndicate in my top list in the American rock movement alongside bands like R.E.M., the Violent Femmes, the Bongos, X, and the Individuals. Because the NIR did not get a chance to do an interview with the band (wary of a hectic tour schedule they fell asleep soon after the show) I have to rely on the numerous and casual interview done by myself at KDA and their various press releases. The latter speaks of numerous comparisons to the Velvet Underground (esp. Lou Reed), the Doors, Bob Dylan, the 60's psychedelia, the Byrds and even the Grateful Dead. (The VU and Reed contrast is beat into the ground) The LA Herald Examiner (once

again from Jan. '83) says "Dream Syndicate tries to turn difficult private truths into public entertainment" and headlines their article "Why Dream Syndicate is L.A.'s most important band".

The band consists of the above mentioned lead singer and guitarist Steve Wynn, Karl Precoda, guitarist, drummer Dennis Duck and the most recent edition David Provost on bass replacing the original but, now departed bassist Kendra Smith. Smith left the group shortly before their Cantrell's show. Steve explained that "She went out on one tour and it pretty much made her not want to do the stuff anymore". DS began in late '81 when Steve met Karl. "I met Karl at this Mexican restaurant that I used to go to a lot. After drinking a lot of Margaritas courtesy of Karl, we decided to form a band. Soon Kendra and Dennis got in on the act." In the year to follow DS gained much critical acclaim as well as a strong and expanding following. They released a self-titled EP (on Down Three Records) and most recently the album "The Days of Wine and Roses" (even the LP is full of deliberate feedback!). A few months ago the opportunity arose to open a few shows for U-2 on their current tour. Steve says "It was one of the hardest things we've ever done because you have to play in front of 5000 people for 45 minutes and get them to think you're worth listening to." Apparently U-2 thought so. They'd heard the album and approached Dream Syndicate.

Currently the band will finish their touring by July and had straight for the studio. Expect their second album in Sept. After one show and one album I already have an affection and admiration for Dream Syndicate and I know I haven't really expressed why too well. But look at it this way. Mark Mainwaring, lowly Vanderbilt Law student and active music progresser in town decided to book the show on his own accord and funds after Cantrell's passed it by. I don't believe that happens too often. No loss however was experienced. Thank-you Mark.

# Shockabilly!

by Trigger

Gene Chadbourne and Shockabilly were killer and supreme. When I read the club listing and saw their name, I was expecting an intense presentation of current big city rockabilly with enough of an obnoxious twist to make them worth not sleeping before work Sunday night. Perhaps some of us can't resist the idea of a band coming thru Nashville and blowing tradition to smithereens. Whatever the reason, I went down to investigate, and when the first waves of sound blasted through Cantrell's I stood affixed attention. During the first minute or so the various chords, rhythms and verbal enunciations were quite unintelligible above the volumous din, when suddenly Chadbourne's voice took on a biting country twang indicating that a hot set was underway.

I only recognised a few of the tunes; some were well known flamed out sixties covers (Psychotic Reaction, 19th Nervous Breakdown), some were timeless country classics. Chadbourne & Shockabilly were incredibly tight. They played the material at manic paces with unpredictable breaking points, expertly segueing with effected tape loops and Chadbourne babbling lyrics and random phrases. Gene plays guitar, rake, birdcage, plunger, and sings, essentially being the front man. He looks like Randy Newman's degenerate kid brother and plays like, well, Gene Chadbourne, or perhaps a veteran child of the sixties in top form who absolutely refuses to comply with conventional modes. No description can do him or his arrangements justice; he is a virtuoso in his own right.

Kramer is responsible for practical keyboards and cheap tape effects providing bass and round ambience to the sound. Drummer David Licht is superb, completely in control of broken up-pile driving rhythms which serve as proof that the band has played this show together at least four thousand times.

Reactions were mixed. A well known perpetrator of local support was heard to remark, "Frank Zappa meets Carl Perkins." There is a certain amount of substance in that statement, but being a typical Rick Champion comment it didn't sway me much. Some people left with bored expressions. As for the people who stayed to enjoy, emotions ranged from standoffish amusement to manic ecstasy. Gene Chadbourne & Shockabilly are a monument to what I consider an absolutely necessary realm of music performance: no holds barred, wacked out complete control of a musical attitude. If this review has left you with only a vague idea of their sound, then the next time they come thru this sleepy little hamlet (Hopefully a Friday or Saturday) you Absolutely must hear them. Their music is a badly needed tonic for those of you who, like myself, are bored to tears with much of the local music that amounts to little more than cold leftovers from nuevo-wave swill of years gone by. Shockabilly will treat you to a delightful reminder that professional non-conformity at its best remains a very powerful mode of expression. They are an incredibly hot act that everyone in Nashville owes to themselves to hear and see.



## C.P.S.

CONT. FROM 5

Hardcore. But it need not be like this. "I'm starting to write more towards females; anti-meat market lyrics and attitudes". There is general agreement that the Hardcore cult is growing more "pro-women and anti-scum".

CPS does have musical influences also and they are somewhat surprising. Like Mark says, "I don't just always listen to Hardcore stuff". Patrick wants to get rather abstract with the question here and states he likes "lots of earthy type music (?) - Art and such." When pressed for specifics this abstract comment yields - "Oh, Credence Clearwater Revival, Gun Club." David says, "Early Who and discord stuff - Government Issue, Meat Man." Mark agrees, somewhat: "Early Who, early Clash - Meatman sucks! - black music, old Motown and reggae." Michael likes "the Pistols, Clash, - all good pop." They go back here to our original question of what Hardcore is and emphasize again that anything that is good and done with a certain attitude in mind (the attitude being that attitude is more important) is Hardcore.

When asked about the future of CPS one gets a sense of just how serious these guys are. They are not full of despair, hate and negativity; they are not so wrapped up in their image that they have no perspective. Immediately the phrase "new ideals and new attitudes" comes forth. Mark says the band wants "to play for younger kids". There is talk of soliciting high

school gigs and things outside the bar/club spectrum. They want to know why Cantrell's doesn't have all age shows (so do a lot of other people!). Their next big gig is to play at Atlanta's Rock Against Reagan festival - a 14 band show. David steps in to sum up their goals. "We need to be more than just band members - want to set up a fanzine - set up all age shows - we want to try and create a new alternative scene."

There is indeed a lot more to CPS than just playing headbashing shows at local clubs. In many ways these guys may be the most misunderstood band in Nashville. They have gained a lot of ground over the past year - "the CPS of last summer would hate the CPS of today," says Mark. They are not among us to establish themselves as the local disciples of some Hardcore God. "our song 'Entertainment' attacks lots of Hardcore Icons". Fat points out. They are concerned and even taken back at being accused of developing a new sense of elitism. At the same time they again want it understood that their shows are a satirical comment on rock lifestyles and life in general. CPS is a genuine exercise in paradox - they don't want to be taken too seriously and they can't be taken too lightly at all. They want to keep people aware of the stiothfulness of being trendy and they are aware that they don't always do this very successfully.

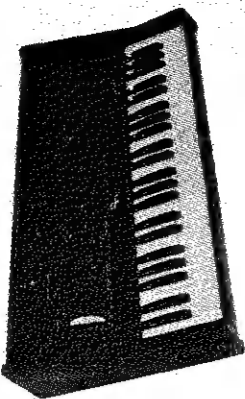
## LEGAL WEAPON

CONT. FROM 5

We missed our show in Washington D.C. and the Joneses, who are from L.A. opened and they're heroin addicts. ....We had to leave our roadie at home. He used to tour with the Circle Jerks and he gets in these horrible fights. Plus, like sitting in the van with him, like , makes you nervous. Our roadie, yeah, we left him and I brought my dog instead.

**NIR:** Any chance you'll go over to England?  
**Kat:** Yeah, we'll probably go over to Europe about this time next year... See my Dad's English so we'll probably go over and stay with him. We got good reviews in Zig Zag. You know what's really funny is that I have played with so many English bands. We played with Anti Pasta, the Damned, The Damned's great! We played with Killing Joke. They're good but, they've got a bad attitude. I get very tired of people coming over here and insulting us. And these Americans just sit there like a bunch of sheep and take it. And then we played with the U.K. Subs. Oh God, that was a disaster! It was a great show, but, the sound man was obliterated he was so drunk. And like people were lighting roman candles and sky rockets and the back curtains when we were playing caught on fire. My hair caught on fire! And the fights would break out. And these guys doing lights would spotlight on the fights. And I just went, fuck you, forget it I'm stopping the song. You know this is not how you start New Year's Eve. If you think this is funny forget it. After the show was over, you know it was like people were getting beat to death. Some kid got his arm broke, one got his leg broke. It was like the cops came in and they didn't even know what to do. There was blood and paper everywhere. This is not how we do shows and to promote that sort of thing is stupid. That's why we go, skinheads have no brains. I have always believed that punks in general are usually more intelligent than the average person. They're non-conformist, their perception doesn't stop at the end of their nose. It's depressing now when people go, like I'm only going to like thrash or this type of music or whatever. They get like bigots and it's unnecessary...It's a phase... There's a lot of angry young kids with jerk offs for parents...

The conversation at this point drifted into discussions of life on the road and how to deal with it. Next time Legal Weapon plays Nashville don't miss them. In the meantime you can order their Your Weapon LP from: Arsenal Records P. O. Box 1083 Del Mar, Ca 92014



## Musician's Referral

The Boys Next Door need a keyboardist, guitarist, and drummer. Call Don, 331-6255

Basic Static needs an aggressive drummer (vocals preferred). Call Tom, 799-2156, or Greg, 333-1089

Lead Singer wants to form or join original rock'n roll band. Call Phillippe, 385-4398

Bass Player wanted for existing rock/new-wave trio-professional minded only. 361-8704, or 297-3121 after 6 PM

## CAT'S WORLD TOUR

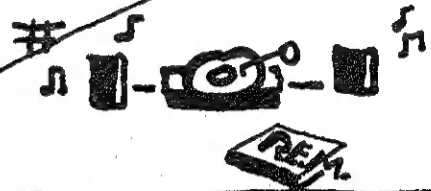
2 8 1 4 W E S T E N D

Imported Records

New order, southern death cult, Buzz and the flyers, Pylon, JFA, Hawai Rocks

New and on sale

Police, Talking Heads, Fleshtones, George Jones, Peter Gabriel, O'JAY'S, Tears for Fears, Dave Edmunds + more



## Fashion

FASHION MOVEMENTS- by Loren Gerson

Good news and bad news for thriftshoppers. Bad news first. The Point, formerly on 20th St. has closed shop due to lack of funds. But, (good news) Maxine Caruth, proprietor of the used clothing store (and a most amiable person) told us that she has temporarily set up her racks in the basement of Goodies on 2nd Ave. Her price and selection are very good (and Maxine is much too nice to go out of business). Speaking of Goodies, we've heard that Goodies II is closed and also relocating merchandise to Goodies on 2nd Ave. N. A fashion haven?

Runaround/Big Time- Garron Tyler

This is a soon to be released single by a local singer/songwriter. It's a polished, professional production, and Garron has a fine voice, but the material suffers from a certain blandness. Not that it isn't good, it's just that with a little more spirited and gutsy playing, and with shorter, more imaginative arrangement, it could be so much better. Perhaps the also forthcoming videos of the songs will breathe a bit more life into them. Incidentally, Mr. Tyler is looking for musicians to put together a performing group. As I said before, he has a fine voice and with the right backing, could be big. If interested, call Garron at 269-6175.

by Allen Green

## trouser press

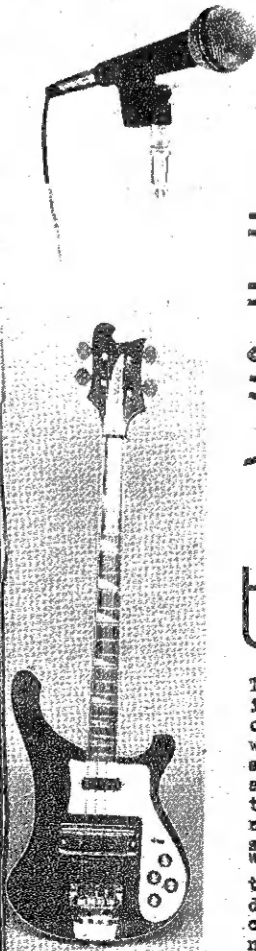
The long-awaited Nashville scene report in Trouser Press is finally out (July '83). A few things need pointing out to Intelligence Report Readers...#1, the article was written in March, so some of the material may be a bit dated; #2, Some editing, albeit minor, did occur at TP's headquarters. Any terminology used in referring to bands styles, and radio station's formats, may or may not have been in the original; And #3, An apparent typesetting error resulted in a few bands being labeled "electro-funk" when the band that term was meant to refer to, AUTUMN, was left out. But on the whole, Trouser Press did a fine job and let's all hope that this national coverage spurs the growth of Nashville's exciting alternative music scene.

Allen Green



Practical  
Stylists

CASSETTE SINGLE  
AVAILABLE AT:  
CAT'S - WEST END  
DISCOUNT - ELLISTON PLACE





&

WKDA

present

Praxis Recording Artist

# *Jason and the Nashville Scorchers*

celebrating the release of  
their new mini-album

**“FERVOR”**

with guests

**INVASION OF PRIVACY**

and

**WILL RAMBEAUX and the DELTA HURRICANES**

**EXIT/IN**

**FRIDAY, JULY 8th**

**8:00 P.M.**

**Tickets \$4.00**

**Available at all Cat's Records**

**Hear “Hot Nights in Georgia” on WKDA**

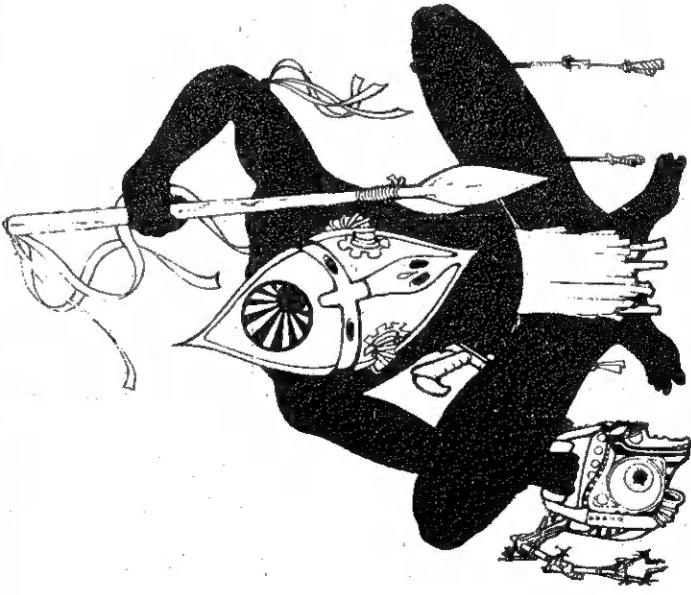
COMING SOON

CLUB PARADISE RECORDS  
Presents

NEON

BUSHMIEN

REGISTERED TRADE MARK



IN THE  
EP

Aborigi d' Lights

SPECIAL LIMITED ENGAGEMENT BEGINS JUNE 25TH  
AT YOUR LOCAL RECORD STORE!

# NASHVILLE INTELLIGENCE REPORT

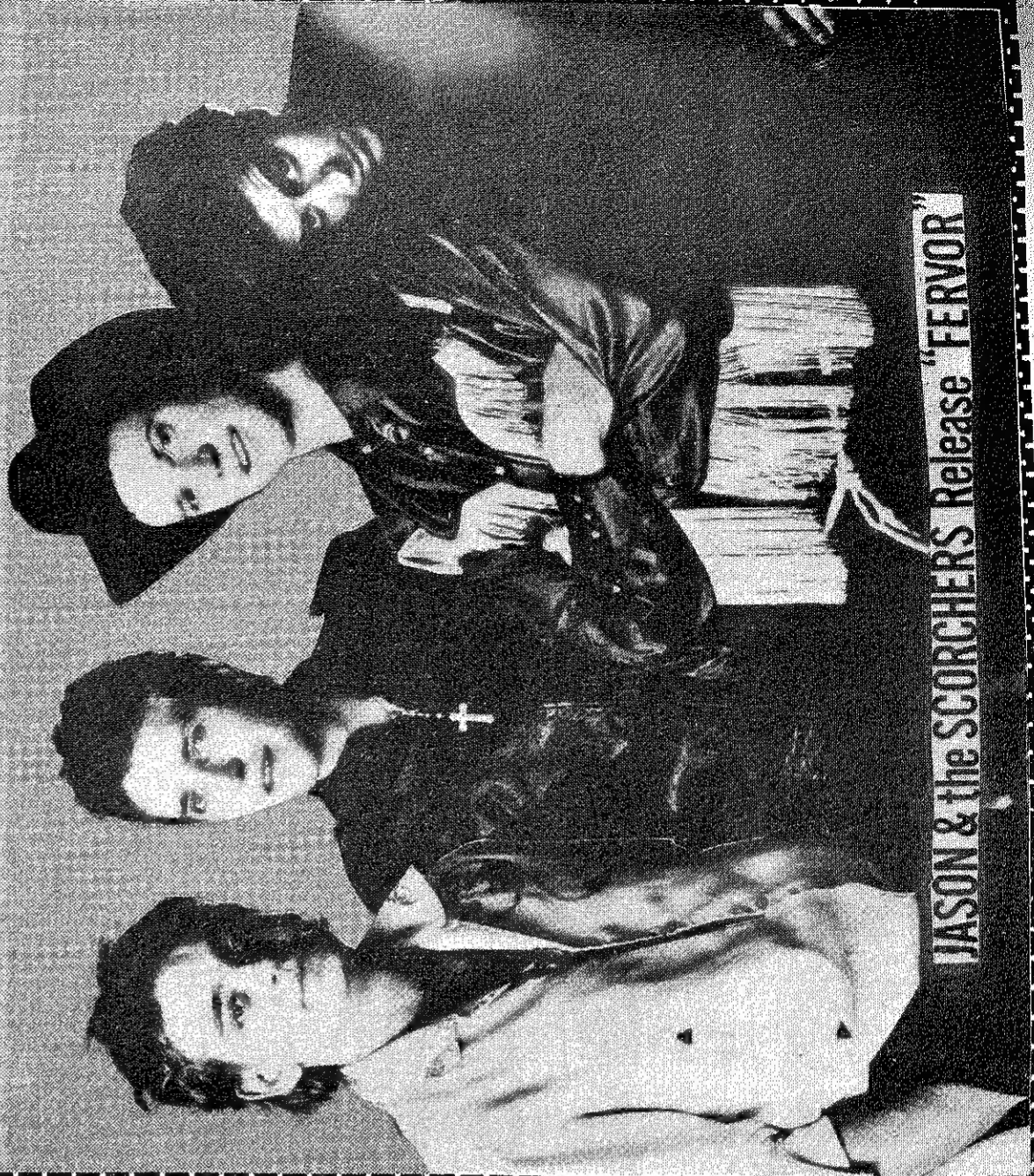
NO. 14  
JUNE, 1983

The Call

*A Flock of Seagulls...*  
*exclusive interview*

and  
Much  
More!

Dream Syndicate



JASON & the SCORCHERS Release "FERVOR"